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The Category of Artistic Thinking and the Conception of Roman Ingarden's Aesthetic Situation

Abstract

The aim of this paper is to examine the validity and utility of the category of artistic thinking through applying it to the description of an aesthetic situation as given by Roman Ingarden. The authors are referring to the common understanding of the concept as well as Ingarden's works, such as: *Wykład XI* and *Przeżycie estetyczne*. In this paper they discuss the components of an aesthetic situation, at the same time attempting to characterise the category of artistic thinking.

Key words

artistic thinking, aesthetic experience, art, creative process, R. Ingarden, aesthetic situation

Introduction

In this paper we attempt to juxtapose the category of artistic thinking with Roman Ingarden's reflection on aesthetic situation. First of all, we aim to verify the usefulness and usability of the concept of artistic thinking to the analysis of art, and to propose directions in which Ingarden's theory could be developed. At the same time, however, we would like to stress that this work remains solely an introductory research draft and

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provides no exhaustive analysis of the posed problem. It is not our goal to derive the concept of artistic thinking from Ingarden's theory, nor do we aim at correcting the theory in the light of the given category. It is only about juxtaposing these two separate proposals. Such an approach can be justified by the assumption that the concept of artistic thinking should be considered as a current modern category which, in our opinion, lacks Ingarden's division into what is and what is not artistically and aesthetically valuable. At the same time, we presume that it would be possible to adapt the category of artistic thinking to Ingarden's reflection. Such an attempt might involve coining a new term – this of aesthetic thinking – although that would exceed the scope of this basic and introductory work¹.

So far, the concept of artistic thinking does not have any given and universally accepted definition. It seems to be rather intuitively understood, and quite freely used. At the same time, it seems that the concept contributes to an interesting description of art, both from the point of view of the creative process and the reception and interpretation of art. In this way, the concept of artistic thinking is related to the activity of an artist creating his work, and the situation of the beholder observing the work and trying to understand it. We also assume that on the one hand artistic thinking points to the presence and importance of the intellectual components and cognitive values of experiencing art, while on the other hand it tells us about certain features, which essentially differentiate thinking about art (or thinking in art) from, say, scientific thinking.

Characterising the experience of art in the light of the concept of an aesthetic situation, Ingarden describes all the sensations and actions of an individual as elements of a so called process of aesthetic experience. For him, aesthetic perception constitutes an additional element that may be built over the aesthetic experience in its final stage. This experience, requiring taking an aesthetic outlook on reality, is supposed to lead to creating an intentional aesthetic subject. And although the categories suggested by Ingarden are also supposed to encompass the work of intellect (of the artist or the beholder)², the stress here is on the emotional and

¹ On the subject of artistic and aesthetic values in R. Ingarden's theory see: Z. Majewska, *Wartość artystyczna – jakość artystyczna*, in: *Słownik pojęć filozoficznych Romana Ingardena*, red. A. J. Nowak, L. Sosnowski, Kraków 2001, pp. 290–292 and M. Gołaszewska, *Wartość estetyczna – jakość estetyczna*, in: *Słownik pojęć...*, op. cit., pp. 292–295.

² Ingarden describes the aesthetic experience as “a phase of very active, intense and creative individual life”. R. Ingarden, *O poznawaniu dzieła literackiego*, Warszawa 1976, p. 137 [trans. M. Bręgiel-Benedyk].

experiential aspect of experiencing art³. We feel, however, that such an approach is incomplete. The category of artistic thinking appears to soundly highlight the very important intellectual moments present in the experience of art and in the concept of aesthetic experience⁴.

The intention of our paper is to examine the validity and usefulness of the category of artistic thinking through applying it to the description of an aesthetic situation as given by Roman Ingarden. This attempt is also to underline the value of intellectual reflection in the creative process. The remaining part of the paper aims to characterise the category of artistic thinking as well as a critical analysis of Ingarden's theory.

Aesthetic situation and artistic thinking

In this paper we are referring first and foremost to *Wykład XI* from *Wykłady i dyskusje z estetyki*⁵, in which Ingarden characterises his concept of aesthetic situation. Pondering upon the advantages of the term and its validity, Ingarden claims that it "allows to escape the differentiation be-

³ In the aesthetic experience Ingarden distinguishes the so called prefatory emotion related to the state of excitement with the quality present in the perceived object. The quality stimulates and excites the beholder, causing him a sense of wanting, almost being in love. After the prefatory emotion a new wave of emotions appear, "a certain form of liking, enjoying and caressing «with the sight», the presence of the quality, the moment of «delight»". See: R. Ingarden, *O poznawaniu dzieła literackiego*, op. cit., pp. 138–139.

⁴ In his interesting work *Idea koncepcyjnej teorii dzieł sztuki (Zarys)*, Michał Ostrowicki aims to define the essence of the work of art as a conceptual creation, for which the intentional activity of the subject and the meaning of the work become the constitutive features. Ostrowicki emphasises that such understanding of art seems to be of a particular importance in the context of contemporary works, in which the aesthetic values often play a secondary role. He also claims that taking into consideration the conceptual nature of the work is closely connected with considering it an intentional phenomenon "expressing human emotions, feelings, values and knowledge. Through the peculiarity of its «existence», the work «creates» its own world in the beholder's mind, liberates and shapes human thought, being allusive and reflective, often abstract in its function or real in its physical form". See: M. Ostrowicki, *Idea koncepcyjnej teorii dzieł sztuki (Zarys)*, "Kwartalnik Filozoficzny" 2000, t. XXVIII, z. 2 [trans. M. Bręgiel-Benedyk], [online] http://www.ostrowicki.art.pl/Idea_koncepcyjnej_teorii_dziel_sztuki.pdf [access: 7.08. 2014].

⁵ On an aesthetic situation see also: L. Sosnowski, *Sytuacja estetyczna*, in: *Słownik pojęć...*, op. cit., pp. 263–265.

tween purely subjective and objective moments [in experiencing art]"⁶. This remark provides us with the basic definition of the term: Ingarden's basic assumption is that the aesthetic situation consists both of subjective and objective components, which should be analysed inclusively, or relationally. Ingarden notes that subjectivity and objectivity are in fact the two sides of the same event – an encounter with art⁷. It follows that Ingarden's concept of an aesthetic situation is actually a broader category than this of artistic thinking which describes the experience of art only from the point of view of an individual, as a subjective experience of the subject.

In the concept of an aesthetic situation, Ingarden introduces the distinction between the work of art and the creator being at the same time partly a beholder, or the beholder being partly the creator. It becomes important to perceive the situation in this way, as not to lock its particular components in strictly specified roles. Thus, the given distinction between the creator and the beholder should not be perceived as unambiguous and unquestionable, because these roles are rather intermingling. Ingarden clearly states that:

Every producer and every artist is at the same time to some extent a beholder of the produced or created work. And on the other hand [...] the so called beholder, in the process of going into the completed work of art is at the same time a creator of the aesthetic object⁸.

It seems that the category of artistic thinking is very well suited for demonstrating the proximity of the creative and receptive processes described by Ingarden. Understood in this way, artistic thinking might characterise both the creator and the beholder of the work of art, bonding them in the creative process of producing an aesthetic object.

According to Ingarden, an aesthetic situation indicating the encounter of the subject and the object is to be perceived in a dynamic way. There are two reasons for that: firstly, because its components intermingle, and secondly, because every encounter is always an active process. Whenever a given subject enters into a relationship with an object, each of the components of this relationship influences the other and alters it. Thus the relationship is a reflexive one, with its altered components producing a higher-

⁶ R. Ingarden, *Wykład jedenasty*, in: idem, *Wybór pism estetycznych*, Kraków 2005, p. 34 [trans. M. Bręgiel-Benedyk].

⁷ See: *ibidem*.

⁸ *Ibidem*.

-order value – the rule applies also to an aesthetic situation. According to Ingarden, when an artist shapes his work of art, and when a beholder perceives the completed work, the process of intermingling of all its components occurs, resulting in the emergence of a work of art, an aesthetic object, and a certain emotional reaction of the creator and the beholder to what has been created. These remarks allow us to conclude that for an appropriate grasp of artistic thinking it is necessary to assume the existence of a strong and constant relation of this kind of intellectual insight with the sphere of emotions and feelings (no such interrelation can, as we know, occur in the case of scientific thinking). This particular feature appears to be a distinctive quality of the concept of artistic thinking, with the interrelation being interpreted as, for instance, a transposition of emotions accompanying the creation into ideas, concepts, values and particular images.

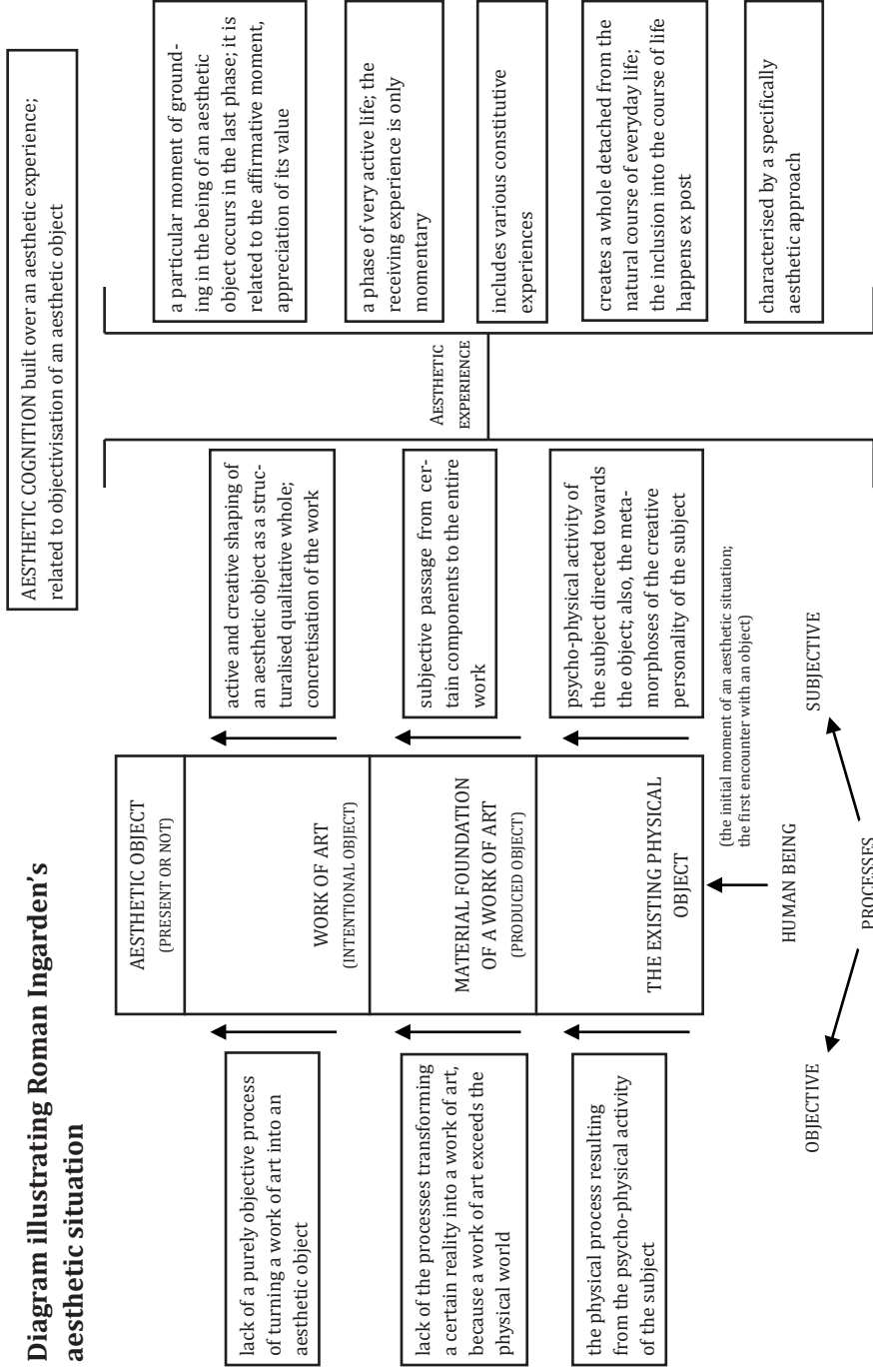
According to Ingarden, a creator, who in an aesthetic situation is also a beholder, has to knowingly monitor the changes made to the work, to be cognizant of the direction of his actions, and to be aware of when the creative process is complete. At the same time, the created work is undergoing constant transformations. A beholder, being at the same time a creator, also participates in them, because the constitution of an aesthetic object needed in the process of reception requires his active stance and particular creative action⁹.

Ingarden distinguishes the subjective and objective components of an aesthetic situation, making it clear that they must not be treated separately. They have to be analysed within the context of a comprehensively understood aesthetic situation. He distinguishes four objective components of an aesthetic situation:

- an object given to the artist or beholder – by which we understand a certain physical object or e.g. certain sounds influencing the subject and prompting a particular action;
- a material foundation of the work of art – or a *material basis of the work*, being a physical object already created and visible, an object of everyday experience, e.g. a particular lump of marble;
- a work of art – an object created or converted from something else, non physical and non psychic;

⁹ In her work *Świadomość piękna*, Maria Gołaszewska regards an aesthetic situation as the actual subject of aesthetics. She underlines that it is extremely important to consider all its components cumulatively at all times. See: M. Gołaszewska, *Świadomość piękna: problematyka genezy, funkcji, struktury i wartości w estetyce*, Warszawa 1970, pp. 29–39.

Diagram illustrating Roman Ingarden's aesthetic situation



– an aesthetic object – by which Ingarden means first of all the concretization of the work of art obtained by the perceptor understood both as the creator and the beholder of the work.

The passages from one component of an aesthetic situation to the next occur both at the objective and subjective level, and they are described and analysed by Ingarden one by one. However, it has to be repeated and highlighted that they constitute two sides of the same complex process, and as such should be treated cumulatively¹⁰. A diagram based on Ingarden's descriptions of an aesthetic situation (*Wykład XI* and *Przeżycie estetyczne*) looks as follows:

According to Ingarden, the process he calls an aesthetic situation begins with an encounter between a human and a given object¹¹. This is the starting point, where an impulse leading to the creation of a work of art first occurs. Ingarden points out to a moment when an element of the outside world catches the artist's attention, causes him "to stop", or, as he puts it, "makes him think"¹². In our opinion this very moment can also be considered the origin of artistic thinking, which involves getting distracted from everyday issues and turning full attention towards one particular component of the world. It should be stressed here that both the aesthetic situation and artistic thinking are of an intentional character¹³.

The object that the creator (and at the same time the beholder) is dealing with in the beginning of an aesthetic situation, is called by Ingarden the initial object. And according to the diagram illustrating an aesthetic situation, from the objective side we are dealing with a passage from an existing physical object to a produced object as a material foundation of a work of

¹⁰ See: R. Ingarden, *Wykład...*, op. cit., p. 36.

¹¹ And it is not necessarily an existing physical object, which will undergo physical transformation in the following stages, since in case of the activities of poets, writers, etc. this which is encountered (an object, a situation, a person, a mood) serves only as a starting point for observation, literary experience and the work of imagination. See: *ibidem*, p. 37.

¹² In his presentation regarding the aesthetic experience – which is a part of the aesthetic situation and characterises the experience of the subject participating in it – Ingarden states that "The aesthetic experience begins as soon as against the backdrop of the perceived or only imagined real object (item or process) a particular quality appears [...] not allowing the experiencing subject to remain «cold», but putting him in a particular emotional state". Idem, *Przeżycie estetyczne*, in: idem, *Studia z estetyki*, t. 3, Warszawa 1970, pp. 97–98 [trans. M. Bręgiel-Benedyk].

¹³ On intentionality see: J. Makota, *Intencjonalność*, in: *Słownik pojęć...*, op. cit., pp. 102–106.

art. It appears as a consequence of a certain physical process resulting from psycho-physical activity of the subject. Ingarden describes it as follows:

If I find some object in my immediate surrounding, if for example someone had sent a block of marble to my sculptural studio and now – let us say that I am a sculptor – I begin to sculpt a new physical object out of it, a new form which will become a physical foundation of a work of art. And something happens to this stone, this block of marble, because of my action of sculpting it, etc. Some process takes place, some transformations happen, its shapes simply change, so that slowly, after some time we obtain this physical foundation of a work of art¹⁴.

The processes indicated by the philosopher occur in the artist's surroundings and inside him. What is important, and what Ingarden points to, is that already in the beginning of an aesthetic situation a complex transformation occurs within the artist himself. Through his artistic work he changes, matures, realises and understands more – and in this way becomes a creative personality. To complete this diagram with the concept of artistic thinking, we could now proceed to elaborate on this transformation and the artist's activity which are merely mentioned by Ingarden. However, it is beyond this paper due to its introductory character and limited dimension. It will suffice to say that the category of artistic thinking must by definition point to intellectual acts occurring within a creative process (like for example: turning one's attention towards an object, quality or person; the occurrence of an idea or artistic intention; specifying an idea of a work, analysing, making generalisations, planning), which is accompanied by the work of imagination – without it no creative activity could possibly occur¹⁵. Besides, Ingarden claims that at the beginning of the creative process an artist enters a game, adopting the particular language of the discipline¹⁶. Furthermore, he asserts that the language itself is also in a sense an ex-

¹⁴ R. Ingarden, *Wykład...*, op. cit., p. 36.

¹⁵ In his interesting work *Krytyka myślenia artystycznego*, Jerzy Łukasiewicz writes about the category of artistic thinking as being among others "a domain of art, and so first of all a domain of imagination", with irrational tendencies inherent to it. He claims that the task of artistic thinking is to reveal the hidden order of the world and that it aims at changing the reality. See: J. Łukasiewicz, *Krytyka myślenia artystycznego*, "Estetyka i Krytyka", nr 28 (1/2013), p. 264 [trans. M. Bregiel-Benedyk].

¹⁶ On the importance of game for human life in its cultural dimension see among others J. Huizinga, *Homo ludens. Zabawa jako źródło kultury*, tłum. M. Kurecka, W. Wirpsza, Warszawa 2011. H.-G. Gadamer deemed the reality of game an ontological pattern of a work of art. See: H.-G. Gadamer, *Aktualność piękna. Sztuka jako gra, symbol, święto*, tłum. K. Krzemieniowa, Warszawa 1993.

isting object of an aesthetic situation, and should be taken into account in every analysis. Speaking about the material foundation of a work of art, it is important to note after Ingarden that it can be both permanent and impermanent. Domains of art exist which throughout historical transformations managed to survive without any material foundation whatsoever, as it happened e.g. in the case of poetry and literature which were initially preserved only through memory¹⁷. Various historically changing forms of recording/preserving art as well as durability of the carriers are another matter: there is no such thing as an absolutely durable material foundation – its durability is always relative. Furthermore, Ingarden indicates the existence of unrecorded physical foundation, like e.g. a human voice¹⁸.

Analysing yet another passage, this time from the material foundation of a work of art to the work of art itself, we note after Ingarden that on the subjective level we can speak of a subjective shift of perception, leading us through the perceived components to grasping the entire work of art. In the objective dimension, however, we cannot speak about transforming a certain physical reality, because “the work of art itself is not a physical object, even if it is a painting, a sculpture or a work of architecture”¹⁹. Moreover, as the philosopher claims “somehow a work of art goes beyond all that exists in the physical world”²⁰. To sum up, in the objective sense there is no difference between the material foundation of a work of art and the work itself. On the other hand, the difference is enormous when it comes to the subjective level. In the light of Ingarden’s theory, a work of art is purely an intentional object, possessing neither an intrinsic being nor a capacity for spontaneous development or transformation²¹. A work perceived in this way, however, has got some underspecified places, which differentiate it from all the ordinary individual objects. In an aesthetic situation, those places get filled by the beholders carrying out an aesthetic concretisation of work²². It seems that what Ingarden describes might justifiably characterise the process of artistic thinking. And the other way round: the category of artistic thinking seems to describe the processes

¹⁷ R. Ingarden, *Wykład...*, op. cit., p. 40.

¹⁸ Ibidem, p. 41.

¹⁹ Ibidem, p. 38.

²⁰ Ibidem.

²¹ See: M. Gołaszewska, *Roman Ingarden (1893–1970)*, “*Studia Estetyczne*” 1971, t. 8, p. 7.

²² See: ibidem, p. 7. On the work of art as an intentional being and a schematic construct as well as on the concretisation of the work, see: L. Sosnowski, op. cit., p. 264.

occurring during an aesthetic situation much better than the general concept of an aesthetic experience. In his text describing an aesthetic experience Ingarden writes that as a result of an emotion initialising an aesthetic situation, the subject's attitude towards the work changes diametrically, which means that:

[...] the attention of the experiencing subject is then directed not towards the real objects and their actuality, but to this which is for now purely qualitative. Not a real fact, but only "what" and "what like"; a purely qualitative creation is this which is constituted through an aesthetic experience and on which – being the object of aesthetic grasping – the experiencing subject is focused²³.

The artistic thinking related to this stage of experiencing art could thus be characterised by its focus on unreal and imaginary objects as well as abstract qualities. The role of an artist or a beholder would then be about grasping these abstract creations, imagining them or constructing a certain pattern and then filling it with particular content or images. Ingarden explains that also in relation to the passage from a work of art to an aesthetic object it is hard to speak about a purely objective process. According to him, an aesthetic object and a work of art are parallel creations, whereas the passage requires an analysis regarding the transformations of participating subjects²⁴.

Although Ingarden describes an aesthetic situation distinguishing its particular elements and providing their detailed description, he at the same time repeatedly underlines that these elements should not be considered separately. To further specify his stance, he often refers to the concepts of game, cooperation, co-action, in this way highlighting the dynamic, changeable, fluid character of an aesthetic situation. It should be emphasised that it is the general structure of an aesthetic situation that

²³ R. Ingarden, *Przeżycie...*, op. cit., pp. 98–99.

²⁴ Idem, *Wykład...*, op. cit., p. 39. In her work *Estetyka Romana Ingardena*, Anita Szczepańska emphasises the significance of the distinction between a work of art and an aesthetic object introduced by the philosopher. She claims that it allows to explain a range of phenomena "in the face of which the traditional aesthetics remained helpless". By those she means among others the possibility of supporting the hypothesis on the identity of a work-pattern as an object of various receiving acts, the hypothesis of a historical variability of the aesthetic objects and the possibility of explaining the discrepancy between the aesthetic evaluations due to the differences between the concretisations. See: A. Szczepańska, *Estetyka Romana Ingardena*, Warszawa 1989, pp. 257–258 [trans. M. Bręgiel-Benedyk].

interests Ingarden and that constitutes the actual field of research for his aesthetics. For this reason, he does not analyse any aesthetic situation which exceed its basic structure, for example an aesthetic commune with nature not resulting in producing works of art²⁵. However, in the light of this paper it is interesting how marginal a connection Ingarden makes between the experience of art and the creative process on the one hand, and the work of intellect and the cognitive activity on the other.

The above described passages from one component of an aesthetic situation to the next, form – as we indirectly expressed already – a description of an aesthetic experience of the subject. The final result of a successful and fully developed aesthetic experience is, according to Ingarden, the establishing of an aesthetic object and its direct perception²⁶. This aesthetic experience whose particular phases we listed already, according to Ingarden comprises of

[...] multiple constitutive experiences: both the acts of expression and the acts of creative development or – the very opposite – merely imitative reconstruction and comprehension, as well as emotions. All these interweave in many different ways. An aesthetic experience constitutes a phase of very active life, in which only at some points a purely recipient experience might appear²⁷.

The final phase of an aesthetic experience differs from the preceding ones which were characterised by dynamics, the turmoils of quest and discovery. Quite the opposite, the stage related to the already constituted aesthetic object puts the subject in a quiet, almost contemplative mood. The subject emotionally acknowledges the value of an aesthetic object and thereby experiences something aesthetically valuable²⁸. Therefore we assume that the process of artistic thinking might encompass all the phases of an aesthetic situation, undergoing changes in accordance with them. Ingarden's remarks regarding the contemplative mood (or more appropriately attitude) towards an aesthetic object, encourage us to compare the artistic stance with a philosophical approach, and similarly, the artistic thinking with the philosophical one. Such a juxtaposition is nothing new in philosophy, since already Pythagoras of Samos describing human life stated that "The purest [...] is this kind of men who dedicate themselves to contemplation of the most beautiful, and

²⁵ See: R. Ingarden, *Wykłady...*, op. cit., p. 40.

²⁶ See: idem, *Przeżycie...*, op. cit., p. 97.

²⁷ Ibidem, p. 97.

²⁸ See: ibidem, p. 101.

these are called philosophers [...] wisdom is the knowledge about the beautiful and the prime, the divine and the indestructible”²⁹.

Specifying the reasons for undertaking any creative action³⁰, Ingarden points to the human ability to go beyond the given. And even more: to the human ability to shape/produce something new while at the same time emphasising one’s own personality. In *Wykład XI*, Ingarden states that:

A human himself aims on crystallising something which is not ready, which has only just began, because he is somehow convinced that in this way he can preserve, express, reveal and manifest the hidden, subjective course of the processes, of which one knows nothing and which are otherwise unshaped. It is the strong driving force behind going beyond what is given and creating something new, as something which comes from me and is somehow connected to me, with a need to preserve this which is connected to my behaviour and existence³¹.

In the light of the above we might assume that this kind of thinking aims at constructing new entireties, values and objects. In that case it is for sure a creative kind of thinking – but its results take on mainly artistic form (and not for example scientific or utilitarian).

We might also mention here that Ingarden regarded every creative activity (be it artistic or scientific) as directed first and foremost towards oneself and serving self-fulfillment³². Asking about the need to create permanent material foundations of the produced works, Ingarden explains that an artist wants and needs to create valuable things with which he could repeatedly commune. He is thus trying to establish permanent material foundations for the valuable things to exist longer, and to facilitate repeated encounters, agitations and experiences of delight. Yet another reason for undertaking the artistic activity might be the artist’s need to keep in touch with other people, share important values and belong to a wider community. In other words, we assume that an artist wants himself and his inner world to be accepted by the society. The remarks regarding

²⁹ Porfiriusz, Jamblich, Anonim, *Żywoty Pitagorasa*, Wrocław 1993, p. 46. However, Józef Tischner saw an important difference between philosophical and artistic thinking: “philosophical thinking could do without the idea of beauty, and artistic thinking could do without the idea of truth”. J. Tischner, *Myślenie w żywiole piękna*, Kraków 2004, p. 8.

³⁰ However it should be underlined that the remark concerns first of all the activity of an artist creating a given work.

³¹ R. Ingarden, *Wykłady...*, op. cit., p. 43.

³² See: *ibidem*.

the postulated “need for common emotion and the need for sharing one common world with others, and this too a world of some value”³³ are particularly interesting. Ingarden links this need to the effort undertaken to break human loneliness through this particular interpersonal community, which is the “common world of the same values”³⁴. It is worth mentioning that this common space seems to be first of all a thought space (the area of artistic thinking), and later also the space experienced in the creations of culture as an aesthetic experience. In the final part of his deliberations, Ingarden points to the need for immortality, as the driving force of artistic activity. He considers the human desire to overcome the fleetingness of all things and go beyond the narrow frame of one’s own life.

In the end of our analysis of artistic thinking – but rather to widen the outlined research field than to close it – we would like to recall an interesting example of the contemporary views on art and their prospective applications. In the 2011 conference *TED Ideas worth spreading* Shea Hembrey gave a talk titled *How I became 100 artists*. He described his auteur project of an ideal art biennale uniting 100 artists from all over the world and gave a clear criterion of selecting the works. He stated that “great art would have «head»: it would have interesting intellectual ideas and concepts. It would have «heart» in that it would have passion and heart and soul. And it would have «hand» in that it would be greatly crafted”³⁵. Subsequently, he introduced the conclusions which he had arrived at in the course of his deliberations – that it is easier to produce all the works necessary to organise an exhibition by yourself than to painstakingly search for the right works of the appropriate artists. And so he did; the completion of the project took him two years³⁶. At this point we might ask how much space is there left for the beholder among such 100 artists?

Further research hypotheses

Our research presented in this paper brought us to a hypothesis that the category of artistic thinking – properly characterised and worked out e.g.

³³ Ibidem, pp. 43–44.

³⁴ Ibidem, p. 44.

³⁵ S. Hembrey, *How I became 100 artists*, [online] http://www.ted.com/talks/sheahembrey_how_i_became_100_artists?language=en [access: 9.08. 2014].

³⁶ On the results of his work and the international biennale see: [online] <http://www.sheahembrey.com/seek.php> [access: 9.08.2014].

through the incorporation into the structure of Ingarden's aesthetic situation – might prove an interesting research tool to be used in the analysis of contemporary art. We would be particularly interested in applying the described category to the examination of the works of film art, which because of their complex structure require a particular research approach. Film art analyses need to take into account various aspects of film reality as well as the layers of the film structure with its concurrent homogeneity. It is also important to consider the dynamics and fluidity of the film works³⁷. It seems to us that the pattern of an aesthetic situation and the category of artistic thinking could manage also this kind of art.

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³⁷ On the works of film art, see: R. Ingarden, *Kilka uwag o sztuce filmowej*, in: idem, *Wybór pism estetycznych*, Kraków 2005.